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American Art Journal.

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OPEN AIR MUSIC.

If there is one thing more delightful than another, it is listening to music in the open air. No matter if the music is better there than elsewhere, the charm does not altogether rest with its superiority, but rather with the surroundings. The open air is a great concert hall, the foundation stone of which was laid by the Great Architect, without the aid of a municipal officer, for no private aggrandizement, but for general use, and its acoustic powers are unquestionable, for they carry, and blend and harmonize the tones in one rounded sweetness, and soften any acerbity that a smaller place might betray. Then the glory of breathing the fresh air, of inhaling the perfumes of the flowers, of drinking in with loving eyes the human beauty which surrounds us, and with eager ears absorbing the sensuous luxury of music, air-modulated and refined to a tender pathos, which laps the senses in a calm sublime, and moves the heart with sentiments of passionate sympathy. Music is enjoyed with double-edged keenness under such circumstances.

We are not naturally an out-of-doors gregarious people, saving and excepting when we throng some fashionable watering place, and vie in honorable rivalry in the race of folly, fashion and dissipation. In the reasonable love for out-door enjoyment we might with advantage take a leaf out of the daily lives of the French and German people. They thoroughly comprehend the full scope of intellectual-physical enjoyment—the entire satisfying of the simple senses in a harmless and intelligent manner. They have their Gardens and Garden Music, some arranged in a style of refined luxury, where the best of the land meet and

enjoy a *dolce far niente*, of the most luxurious character, while others, the majority, are fixed up in the purely pastoral style. But in all, whatever their variety, the people thoroughly, heartily and wholly enjoy those hours of exquisite leisure and unqualified pleasure. It is to make us a healthier and happier people that we advocate more liberal out-door habits. We wish to see our American people adopt the foreign notion, and incorporate it into our manners, so that it will not seem to be exotic, but rather, as though it was indigenous to the soil.

The enterprise which Mr. Theodore Thomas has commenced at Terrace Garden, 58th and 59th streets, Third avenue, affords a fair opportunity for a trial. The Gardens are most pleasantly situated, the arrangements are good, the attendance excellent, the refreshments, and the choice comprises almost everything that could be demanded from a very admirable *cuisine*, and the music, executed by an orchestra composed of many of our best musicians, under the able leadership of Theodore Thomas, varied and delightful. Here we have all the special charms which make the public gardens of Europe so universally attractive. We wish to see our people visit this place, to become habituated to the manners, and if they will accept the opportunity offered, we are satisfied that they will thoroughly enjoy it, and will incorporate it into the amusements of their daily life, with that facility of adaptation which is a marked characteristic of our people.

Mr. Thomas's experiment has been tried but two or three nights, but the results are sufficiently satisfactory to augur a season of brilliant success. Terrace Garden has been thronged by an elegant and attentive audience. Ladies, gentlemen, whole families, parents and children, have graced the grounds, and more happy and appreciative audiences we have never seen gathered together at any place of public amusement. The music is listened to with profound and appreciative attention, and the pleasant and joyous gossip afterwards, proves how completely the spirit of enjoyment prevails.

Mr. Thomas has given us a new pleasure, and he will certainly meet with a liberal reward, and the proprietors, the Brothers Koch, will find their politeness, and the admirable measures they have taken to accommodate the public, and to gratify the taste every way, an El Dorado which many seasons will not exhaust.

ACADEMIES OF ART.

It will be perceived that the management of the Academies of Art is the same all over the world. The faults rests not so much with the systems, as with the frailty of human nature. Dispassionate and unprejudiced judgment is a quality of the mind but rarely found, and still more rarely exercised. Mediocrity,

too, is loud in its clamors for notoriety, and unsatisfied ambition makes glib talkers against the barriers which institutions set up in opposition to its advancement. The wrong is by no means all on the side of the Academies. Special cases of injustice, arising from jealousy, may be adduced, but until the world becomes more virtuous, those in power will use it to their own advantage, and custom will recognize their right. For those who complain the loudest when "out," are, when "in," generally the most tenacious of their own interests.

"Gamma," the Paris correspondent of the *N. O. Picayune*, thus comments upon the encouragement of Art in Paris:

There is no woman, whatever cause she may have to complain of nature, who has not heard, at least once in her life, love's soft whisper. The variety of tastes is infinite; consequently not only every visage has its admirer, but there is scarcely a defective feature of homely beauty's countenance but is looked upon with admiration by some eye. This infinite variety of tastes is likewise the warrant for artist's hopes. Every daub with which inexperience or awkwardness has cheapened canvass, is a picture to some eye. We have but to look at the walls of our friends' houses and to listen to their praise, and tell the price of their purchases, to be convinced of the truth of this remark. This is the reason artists take so deeply to heart exclusion from the annual Exhibition of Fine Arts. It is denial of publicity. It is veiling their work from all eyes. All artists hope to receive some of the great rewards given by Government to art. An honorable mention, or a first, second or third class medal, or the decoration or some promotion in the Legion of Honor, or some order from Government, dance before them in castles-in-the-air. These hopes are destined to be disappointed in a great many instances. There are 80 or 100 of these great rewards (true, it is said, the Government will give orders with an unusually liberal hand this year,) and 3000 artists; but there remains the great public, who buy all the pictures. These sales enable the artists to live and to advance in their profession; they increase the demand for their pictures, and introduce the artists by degrees to a considerable circle of purchasers. The poorest artist finds a buyer for his worst daub, and is enabled to perform the alchemy of transmuting the sweat of brain and brow into silver, if not into gold, whereby life is secured. This year the jury have acted with great harshness. They have excluded many of the most robust artists, painters who have grappled fairly with nature, and wrestled earnestly with her. I do not pretend to say the skill has not often betrayed the will. On the contrary, from my recollection of the rejected rooms of the last three years, I am sure there must have been a great many miscarriages. - But these earnest struggles, these prattlings of art, which will soon become eloquence, should be encouraged: and the only encouragement they can receive is publicity. The members of the jury have no standard by which they judge of the works